

Изданія М.П.БѢЛЯЕВА въ Лейпцигѣ

Н.РИМСКІЙ-КОРСАКОВЪ
СВѢТЛЫЙ ПРАЗДНИКЪ
LA GRANDE PÂQUE RUSSE.
OUVERTURE
SUR DES THÈMES DE L'ÉGLISE RUSSE
POUR
GRAND ORCHESTRE
PAR
N.RIMSKY-KORSAKOW.

OP. 36.

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Адамс мей
Мусорачкаро " Заподука.
А ла мейморе
де Мусфорг, кы и де Бородине.

ПРОГРАММА.

Да воскреснетъ Бгъ, и расточатсѣ крази ѿгнѣ, и да вѣжатъ ѿ лица ѿгнѣ ненавидѣщїи ѿгнѣ. Иѣкѡ исчезаетъ дымъ, да исчезнутъ: иѣкѡ таетъ воскъ ѿ лица ѿгнѣ, такъ да погибнутъ грѣшницы ѿ лица Бжїѣ. Псаломъ Давїда 33.

И минувшей сѣбѣ, Марїа Магдалина и Марїа Іаковла и Саломїа купїша ароматы, да пришедше помажутъ Іиса. И сѣла завтра ко единѣ ѿ сѣбѣ прїидоша на гробъ, воздѣвъ солнцѣ. И глаголахѣ къ сѣбѣ: ктѣ ѿкалитъ намъ камень ѿ двѣрїи гроба; И воззрѣвъ, видѣша, иѣкѡ ѿкаленъ бѣ камень: бѣ ко великѣ сѣла. И вшедше ко гробу, видѣша юношѣ сѣдѣща въ десныхъ, ѡдежа ко ѡдеждѣ бѣла: и оужасашасѣ. Онѣ же глагола имъ: не оужасайтесѣ. Іиса ищите Назарѣнина распятаго: ктѣ. Евангелїе ѿ Марка, гл. 16.

И облетѣла благодатная вѣсть весь мїръ; и побѣжали отъ лица Его ненавилящїе Его, исчезая, яко исчезаетъ дымъ.

„Христосъ воскресъ изъ мертвыхъ!“, поютъ Ангельскїе сонмы на небесахъ съ Херувїмами и Серафїмами.

„Христосъ воскресъ изъ мертвыхъ!“, поютъ священнослужители въ православныхъ храмахъ, при дымѣ кадильномъ, при свѣщїи безчисленныхъ свѣчей и звонѣ колокольномъ.

PROGRAMME.

Que Dieu Se lève, et que Ses ennemis se dispersent, et que ceux qui Le haïssent s'enfuient de devant Sa face. Qu'ils disparaissent comme disparaît la fumée: et comme la cire se fond au feu, que les pécheurs périssent de même devant la face de Dieu.

LXVII Psaume, d'après la traduction des Septante, adoptée par l'église Russe.

Et lorsque le sabbat fut passé, Marie Madeleine, et Marie mère de Jacques. et Salomé achetèrent des parfums pour venir embaumer Jésus. Et parties de grand matin le premier jour après le sabbat, elles arrivèrent au sépulcre le soleil étant déjà levé. Et elles disaient entre elles: «Qui nous ôtera la pierre de l'entrée du sépulcre?» Et, en regardant, elles virent la pierre ôtée; or elle était fort grande. Et, entrant dans le sépulcre, elles virent un jeune homme assis à droite, vêtu d'une robe blanche, et elles furent stupéfaites. Il leur dit: «N'avez pas peur. Vous cherchez Jésus de Nazareth. Qui a été crucifié; Il est ressuscité».

Evangile d'après St. Marc, chapitre XVI.

Et la joyeuse nouvelle se répandit par tout l'univers. et ceux qui Le haïssaient s'enfuirent de devant Lui, disparaissant comme la fumée.

«Resurrexit!» chantent les chœurs d'Ange dans le ciel, au son des trompettes des Archanges et au bruissement des ailes des Seraphins. «Resurrexit!» chantent les prêtres dans les temples, au milieu des nuées d'encens, à la lumière des cierges innombrables, au carillon des cloches triomphantes.

La Grande Pâque Russe.

Ouverture sur des thèmes de l'Eglise Russe.

Droits d'exécution réservés.

N. Rimsky-Korsakow Op. 36.

Réduction par Paul Gilson.

Lento mystico. ♩ = 84

PIANO.

p Bois.

f *dim.*

Basse pizz.

Quatuor.

p

mf dim.

Cadence Violon Solo.

dolce a piacere

(levez aux croisements.)

a tempo

A

pp

3 Flûtes.

pp

simile

Harpe, 2 Violons seuls.

Violoncelle Solo.

pizz.

1^{re} Flûte

mf

3 Vclls. seuls.

Red.

pizz. 15

Harpe
Ced.
dim.

B Maestoso.

Quat.
mf
f 3 Trombones.
dim. f dim.

f dim.

1^{re} Hautbois.
2 Bassons.
lâchez
3 Cors.
dim.
51
3 Vells. seuls.

Cadence.
1^{re} Flûte.

a tempo

1^{re} Violons.
divisés en 3

ppp
Flûte
et Harpe.

1^{er} Hautbois.

simile

pizz.

8

2 1 1

pizz.

5

Violon Solo.

2 Hautbs.
1 Basson.

Clar. Harpe.

Bns.

Andante lugubre alla breve. $\text{♩} = 60$

Bois, Tromp. et Cors bouchés.

p
Tuba.

poco sf

2 Bassons.

Timb.

2^d Violons. 1^{re} Flûte
Altos. 1^{re} Violons.
et 2 Hautbois.
poco sf *pp*

un poco piacere ma semplice
Velle Solo.
dolce

Clar.
Cor. bouché.
Tuba.
2 Bassons.
p *p* *p*

D 12 12
Quatuor.
pp 12 12
cresc. molto
tenues
d'Harmonie
ff Harmonie et
cuivres
Harmonie seulement
Red.

trem.
Quatuor seulement
pp
1^{re} Clar.
cresc.
poco accel.

sf *mf* Quatuor.

Allegro agitato. $\text{♩} = 152.$

sf *mf*

mf

mf *lâchez* *dim.* *p* **E** *Alto.*

Tuba.

Harmonie.

Bassons.
Basses pizz.

This system contains the first staff of music. The Tuba part is in the upper register, playing a series of eighth notes. The Harmonie part is in the lower register, playing a series of eighth notes. The Bassons and Bases pizz. part is in the lower register, playing a series of eighth notes.

This system contains the second staff of music. The Bassons and Bases pizz. part is in the lower register, playing a series of eighth notes.

This system contains the third staff of music. The Bassons and Bases pizz. part is in the lower register, playing a series of eighth notes. A dynamic marking of *f* is present.

This system contains the fourth staff of music. The Bassons and Bases pizz. part is in the lower register, playing a series of eighth notes.

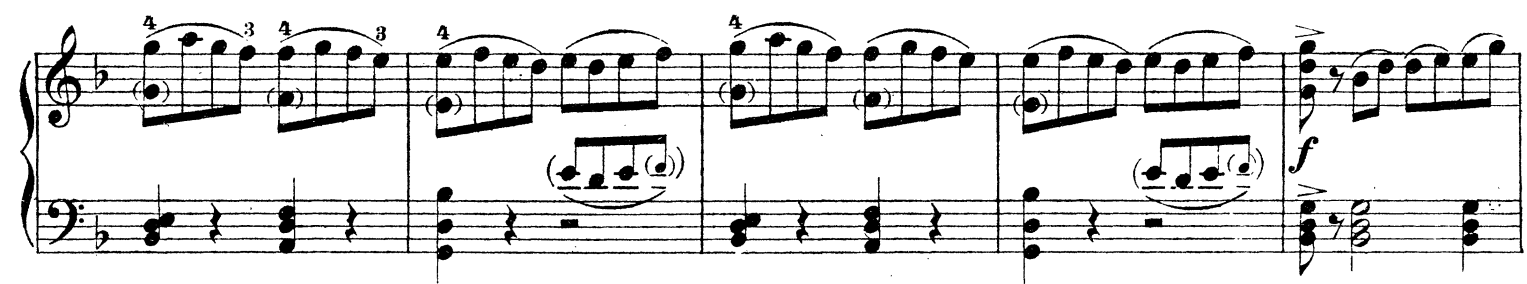
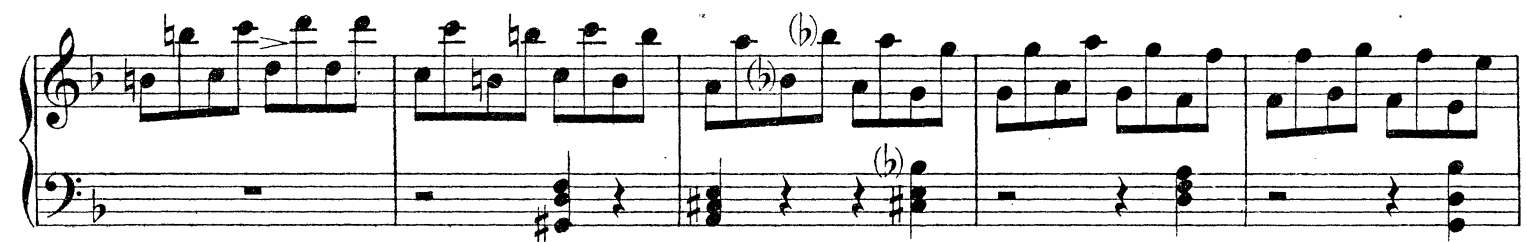
F

Violons.

ff

This system contains the fifth staff of music. The Violons part is in the upper register, playing a series of eighth notes. A dynamic marking of *ff* is present.

This system contains the sixth staff of music. The Violons part is in the upper register, playing a series of eighth notes.



This page of musical notation consists of six systems of staves, each with a treble and bass clef. The notation includes various musical elements:

- System 1:** Features a forte (*ff*) dynamic and a breath mark (*H*). The right hand has a series of chords and a melodic line ending with a fingering of 5, 2, 1. The left hand has a steady eighth-note accompaniment.
- System 2:** Includes an 8-measure rest in the right hand. The right hand has a melodic line with slurs and accents. The left hand continues with eighth notes.
- System 3:** Features a forte (*f*) dynamic. The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment.
- System 4:** Includes a 2-measure rest in the right hand and a 4-measure rest in the left hand. The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment.
- System 5:** Features a forte (*f*) dynamic. The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment.
- System 6:** Includes a forte (*f*) dynamic. The right hand has a melodic line with slurs and accents. The left hand has a steady eighth-note accompaniment.

I

marc.

Poco più sostenuto e tranqu^{lo} $\text{♩} = 138$.
cantabile

Violons

f *p*

Altos.

p Bois

Tromp. et Cors.

dim. *p*

Listesso tempo. $\text{♩} = 138$.

K

p Fls, Clarns, Harpe, Vlns pizz.

f Cor. et Vells pizz. *p* Clar. Vells pizz.

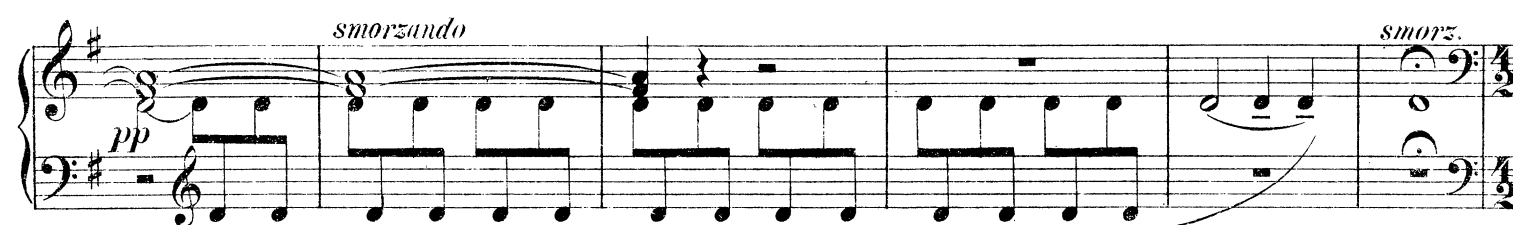
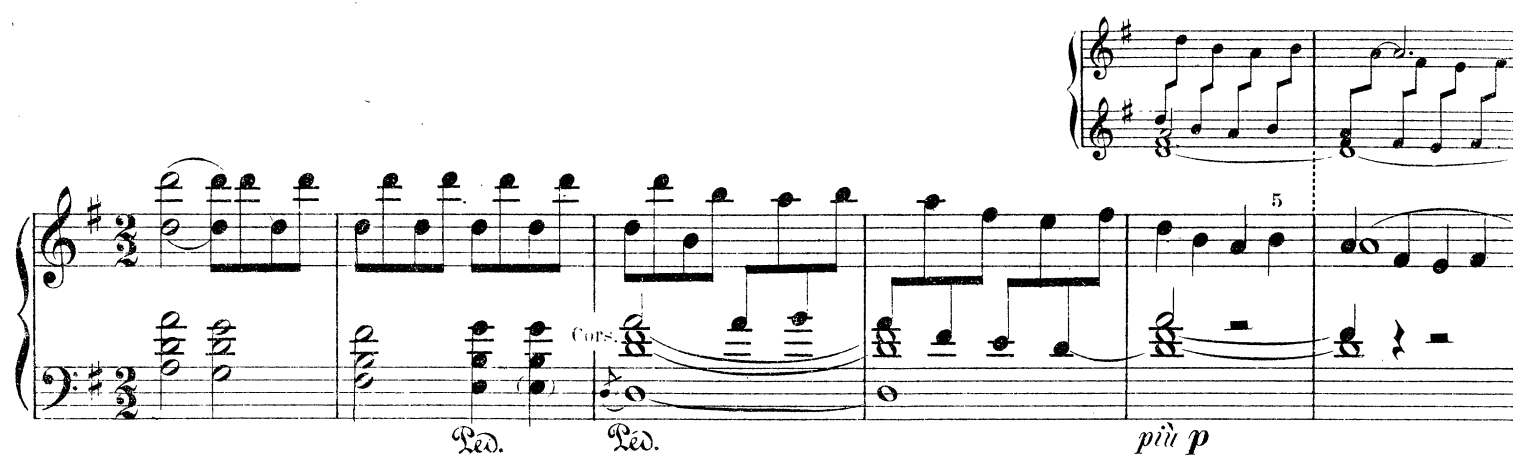
mp *cresc.*

1.

Trompettes.

2.

f Trompettes.



M Recit. Trombone Solo.

Violoncelles et 2 Contrebasses.

pp

Rec.

p

Violon Solo.

p

poco rit.

N Allegro agitato. $\text{♩} = 152.$

3 Cors.

p

Timbales.

Quatuor.

pp

cresc.

Tromp. et Cors.

p

sf

Timb.

Quatuor.

pp cresc.

0

f

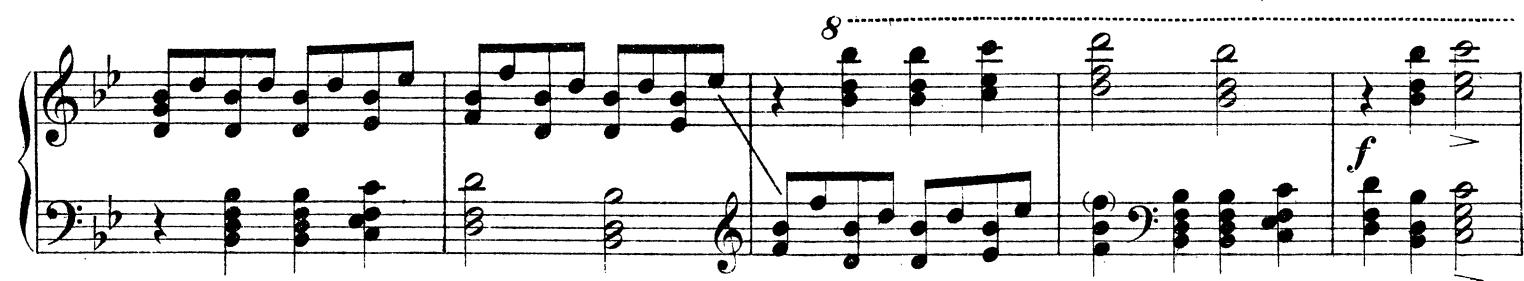
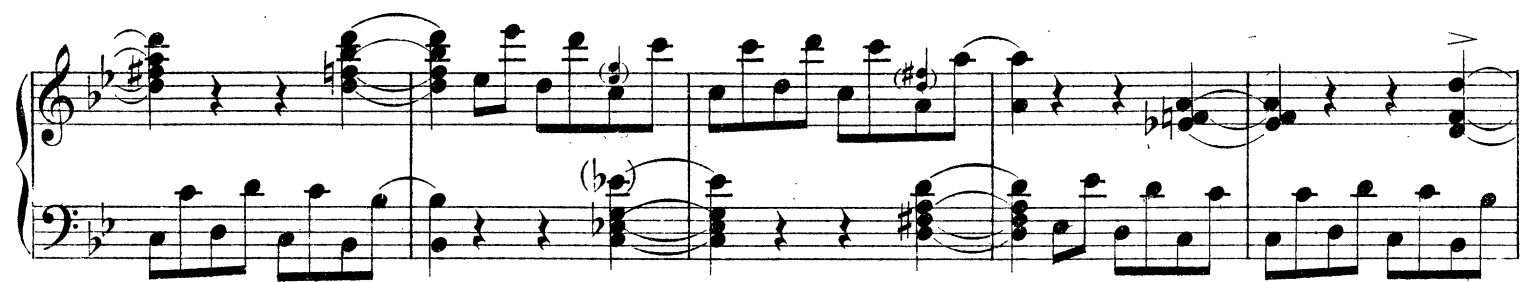
Ossia

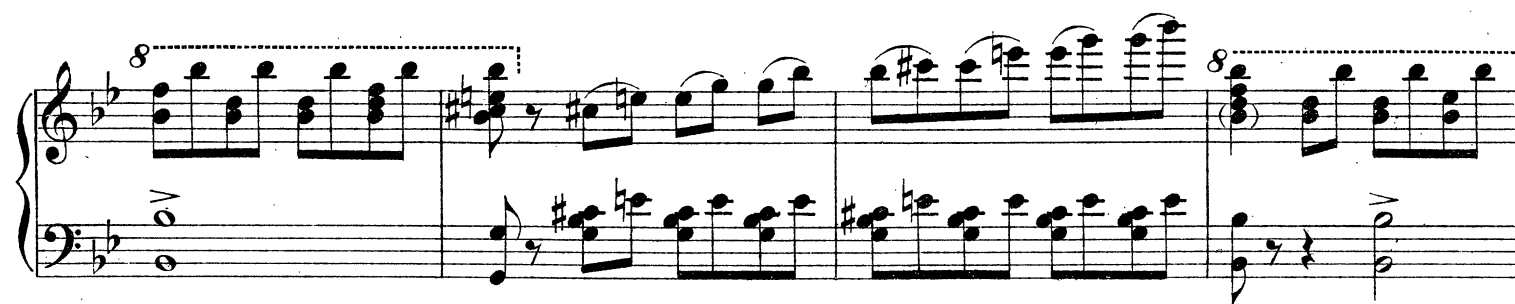
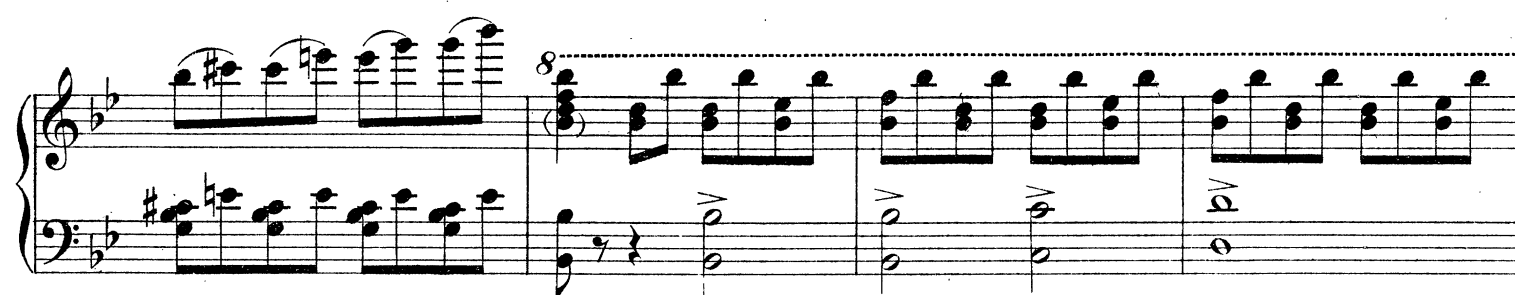
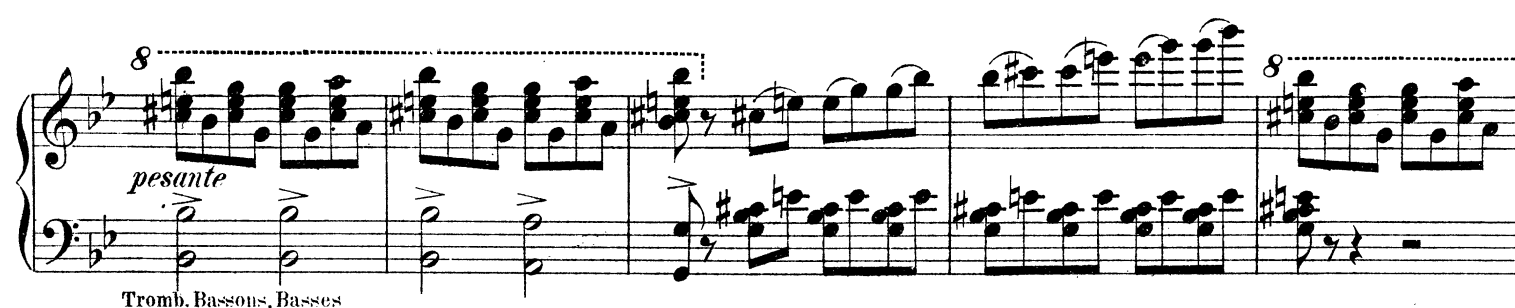
sur la m. dr.

Ossia

f

Tromb. Tromp.





8

R

sf

Violons, Flûtes, Hautbs.

This system shows the first staff with a melodic line starting on a dotted line marked '8'. The second staff has a bass line with notes and rests. A dynamic marking *sf* appears in the second staff. The instruction 'Violons, Flûtes, Hautbs.' is written above the second staff.

Le reste de l'orchestre.

This system continues the melodic line in the first staff. The second staff has a bass line with notes and rests. The instruction 'Le reste de l'orchestre.' is written above the second staff.

1 (b)
2 (b)
4 (b)
5 (b)

This system continues the melodic line in the first staff. The second staff has a bass line with notes and rests. The instruction '1 (b)' is written above the second staff.

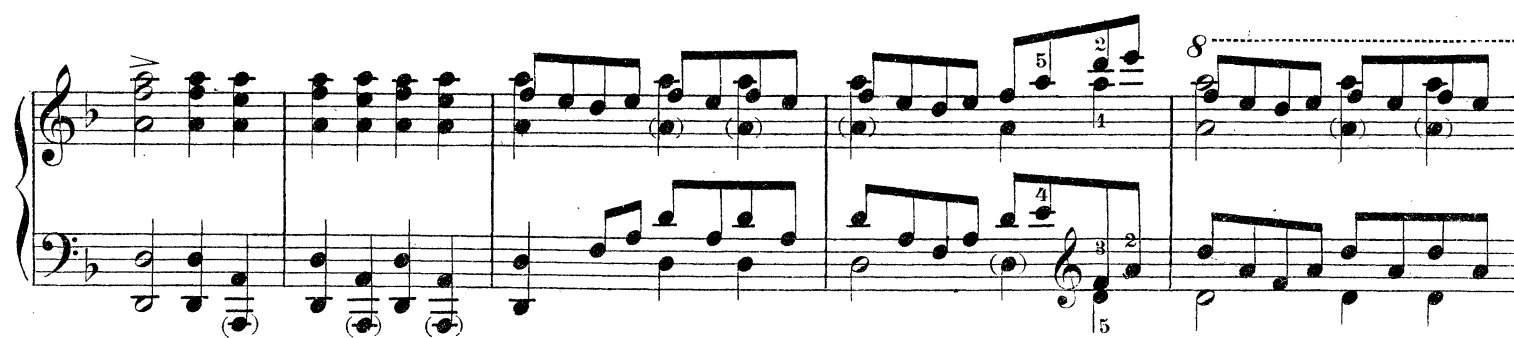
This system continues the melodic line in the first staff. The second staff has a bass line with notes and rests.

f

This system continues the melodic line in the first staff. The second staff has a bass line with notes and rests. A dynamic marking *f* appears in the second staff.

ff

This system continues the melodic line in the first staff. The second staff has a bass line with notes and rests. A dynamic marking *ff* appears in the second staff.



First system of the musical score. The treble clef staff begins with a 'T' time signature. The bass clef staff contains chords and rests. The key signature has one flat.

Second system of the musical score. The treble clef staff continues the melodic line. The bass clef staff contains chords and rests. The key signature has one flat.

Third system of the musical score. The treble clef staff has a melodic line with a 'poco rit.' marking above it. The bass clef staff has a melodic line starting with a 'mp' marking. The system concludes with a 'Poco più sostenuto e' marking. Instrumentation includes 2 Flûtes et 1. Clar., Violons, 1^{re} Violoncelle et 1^{re} Hautbeis., and Bassons.

Fourth system of the musical score. The treble clef staff has a melodic line. The bass clef staff has a melodic line. The system is marked 'tranquillo. $\text{♩} = 138.$ '.

Fifth system of the musical score. The treble clef staff has a melodic line. The bass clef staff has a melodic line. The system is marked 'Fl. Clar.' and 'Violons pizz.'.

Sixth system of the musical score. The treble clef staff has a melodic line. The bass clef staff has a melodic line. The system is marked '4 Cors.'.

Violon Solo.

f lâchez

dim.

p

lento a piacere

rit.

a tempo

Harpe, Fl. Clar.
Quat. pizz.

pp

marc.

mf

cresc.

mf

cresc.

f Tromp. Cors.

V Poco più animato. $\text{♩} = 144$.

f Harmonie, Quatuor pizz, Carillon

Trombones.

f

Ossia

Ossia

Ossia

Red.

f Violle, pizz. Cors.

The musical score is organized into six systems, each containing a piano part and a trombone part. The piano part is written on a grand staff (treble and bass clefs), and the trombone part is on a single staff with a bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as chords, melodic lines, and dynamic markings. The first system begins with a piano part featuring a complex chordal texture and a melodic line in the bass. The second system introduces the trombone part with sustained notes. The third system continues the piano part's complex textures. The fourth system features a strong dynamic marking 'f' in the piano part. The fifth system shows the trombone part with sustained notes. The sixth system concludes the page with sustained notes in both parts.

8

f

Trombones.

m.

f

Trombones.

8

ff Tout l'orchestre

Péd. jusqu'à la lettre W

8

8

W

8

1^{re} Violons.

dim.

Quat. pizz.
Cors, Bassons.

p 4^{es} Violons.

dim.

pp

poco cresc.

X Spiritoso.

p poco cresc.

1^{re} Violons.

cresc.

Timbales.

molto cresc.

Allegro agitato. $\text{♩} = 132$

ff

8

8

ff

Y
f
ff

*marcatiss.
Pedale partout*

Maestoso alla breve. Listesso tempo.

m. d. Flûtes, Harpe, Carillon.
m. g. Basses, Bassons, Trombones

f
ff

8

Tout l'orchestre.

Ped.

8

fff sempre

Ped. jusqu'à l'avant dernière mesure.

Ped.

Ped.

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